



Diary of
**MUSICAL EVENTS,
YEAR BOOK and
DIRECTORY**

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1933 - 34

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Compiled for
**THE SERVICE OF THE
MUSIC and ART LOVER**

Published by
ALFRED GOULDING

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INTRODUCTION

GOULDING'S YEAR BOOK is designed and published to provide a concise and practical guide to Music and Arts activities in Winnipeg and District. The information contained herein is authentic at time of going to press, and it should prove of valuable assistance during the coming season, which promises to be one of unparalleled brilliance and attractiveness.

Since the inception of the book eleven years ago Winnipeg has enhanced the very enviable musical reputation it held even then. Never before in the history of our city has such keen appreciation of good music been more apparent than at the present time. Our Musical Competition Festival, the most important local event in Winnipeg's musical season, is the largest of its kind in the British Empire, including those held in Great Britain, and is yearly increasing in classes, entries and public appreciation. Our concerts attract large and intelligent audiences—our Male Voice Choir and Choral Societies have won enviable international reputations—in our Churches the music has achieved a decided impetus in its uplifting and inspirational character—whilst the standard of Tuition insisted upon and maintained by the Manitoba Music Teachers' Association is second to none in the Dominion of Canada.

Last season saw the formation of the Winnipeg Symphony Orchestra of sixty instrumentalists, an entirely co-operative effort on the part of the players and a body of public-spirited citizens. The project developed to such good purpose and with such gratifying results that its continuance and permanency is assured. Also, in the realm of Drama, Winnipeg gained prominent notice—the "Masquers' Club" winning the Bessborough Trophy, which is symbolic of Amateur Dramatic Supremacy in Canada.

In conclusion we wish to make acknowledgment to Miss Jean Hembroff, Mrs. H. J. Lupton, Miss Minnie Boyd and Mrs. D. M. Duncan for articles submitted; and also to express our appreciation of the staunch support and co-operation given by those who have made possible the supplying of this worthwhile service to all interested in Music and the allied Arts.

Alfred Goulding

GOULDING PIANO & MUSIC CO.

October, 1933.

324 Smith Street, Winnipeg



GOULDING'S

CONCERT AND ENGAGEMENT CALENDAR

1933 OCTOBER 1933	1933 NOV'BER 1933	1933 DEC'BER 1933
1. 16th Sun. after Trinity	1. All Saints' Day	1. Wpg. Little The.
2. Little Th., 'Ghosts'	2.	2.
3.	3.	3. 1st Sunday in Advent
4. Mus. Tea. Assn. Reception	4. Pop Concert	4. Int. Fur Fair
5.	5. 21st Sun. after Trinity	5. Int. Fur Fair
6.	6. Ninon Vallin, Soprano	6. Int. Fur Fair
7. Sat. Pop Concert	7.	7. Int. Fur Fair
8. 17th. Sun. after Trinity	8. Morn. Musicale	8. Int. Fur Fair
9. Thanksgiving Day	9. Hart House Str'g Quartette	9. Int. Fur Fair
10.	10.	10. 2nd Sunday in Advent
11. Wed. Morn. Mus.	11. Pop Concert	11. Ellen Ballon, Pst.
12. Mischa Elman, Violinist	12. 22nd Sun. after Trinity	12.
13.	13.	13.
14. Pop Concert	14.	14. Eustace Jackson, Pianist
15. 18th Sun. after Trinity	15.	15.
16. Lily Pons, Sop.	16. Sigurd Skagfell, Tenor	16. Pop Concert
17. Little Theatre	17.	17. 3rd Sunday in Advent
18. Little Theatre	18.	18.
19.	18.	19.
20. Little Th., "Autumn Crocus"	19. 23rd Sun. after Trinity	20.
21. Michio Ito Danc.	20. Guiomar Novaes & Male V'ce Ch.	21. Wpg. Philh'monic "Messiah" date pending
22. 19th Sun. after Trinity	21.	22. Wom. Mus. Club, Xmas Carol Srv.
23.	22.	23.
24.	23. Dor. Kenyon, Sop.	24. 4th Sunday in Advent
25. Morn. Musicale	24.	25. Christmas Day
26.	25. Pop Concert	26.
27. Lawrence Tibbett, Baritone	26. Sunday before Advent	27.
28. Scottish Concert	27. Ruth Morgan, Soprano	28.
29. 20th Sun. after Trinity	28.	29.
30. Waterh'se Studio Club, Concert	29.	30.
31. Hallowe'en	30. Marj. Doe, Pst.	31.

GOULDING'S

CONCERT AND ENGAGEMENT CALENDAR

1934 JAN'RY 1934	1934 FEB'RY 1934	1934 MARCH 1934
1. <i>New Year's Day</i>	1. J. Chas. Thomas, Baritone	1. <i>St. David's Day</i>
2.	2.	2.
3.	3.	3.
4.	4. <i>Sexagesima</i>	4. <i>3rd Sun. in Lent</i>
5.	5. Wom. Mus. Club, Paris Inst. Quint.	5. Wom. Mus. Club, A. Hirsh, Pst.
6. <i>The Epiphany</i>	6.	6.
7. <i>1st Sun. after Epiphany</i>	7.	7.
8. Wom. Mus. Club, Nina Theilade, Dancer	8.	7.
9.	9.	8.
10. <i>Morn Musicale</i>	10.	9.
11.	11. <i>Quinquagesima</i>	10.
12. <i>Little The. One- Act Plays</i>	12. Lon. Strg. Quart.	11. <i>4th Sun. in Lent</i>
13. <i>Little The. One- Act Plays</i>	13.	12. Myra Hess, Pst.
14. <i>2nd Sun. after Epiphany</i>	14. <i>Morn. Musicale, Ash Wednesday</i>	13.
15.	15. Man. Regional Drama Festival	14. <i>Morn. Musicale ..</i>
16.	16. Man. Regional Drama Festival	15.
17.	17. Man. Regional Drama Festival	16. Wpg. Little The., 'Cyrano de Ber- gerac'
18.	18. <i>1st Sun. in Lent</i>	17. <i>St. Patrick's Day</i>
19. <i>Lit. The. 'Good Times Are Cmg.'</i>	19. Olive Riehl, Pst.	18. <i>Passion Sunday</i>
20.	20.	19. Wom. Mus. Club, Chamber Music
21. <i>3rd Sun. after Epiphany</i>	21.	20.
22. John Goss and Eng. Singers	22.	21.
23.	23.	22.
24. <i>Morn. Musicale</i>	24.	23.
25.	25. <i>2nd Sun. in Lent</i>	24.
26.	26.	25. <i>Palm Sunday</i>
27.	27.	26. Yehudi Menuhin, Violinist
28. <i>Septagesima</i>	28. <i>Morn. Musicale</i>	27.
29.		28. <i>Morn. Musicale</i>
30.		29.
31. Man. Mus. Teach. Assn., MacKin- non Lect. Date pending		30. <i>Good Friday</i>
Roland Hayes, Tenor, will give recital in January; date not arranged at time of going to press.		31.

GOULDING'S

CONCERT AND ENGAGEMENT CALENDAR

1934	APRIL	1934	1934	MAY	1934	1934	JUNE	1934
1.	<i>Easter Sunday</i>		1.	.....		1.	.....
2.	West. Can. High School Orch. Broadcast		2.	.....		2.	.....
3.	.....		3.	.....		3.	<i>1st Sun. after Trinity</i>	
4.	Ossip Gabril- owitsch, Pst.;		4.	.....		4.	.....
5.	.....		5.	.....		5.	.....
6.	.....		6.	<i>5th Sunday Easter</i>		6.	.....
7.	.....		7.	.....		7.	.....
8.	<i>Low Sunday</i>		8.	.....		8.	.....
9.	.....		8.	.....		9.	.....
10.	.....		9.	.....		10.	<i>2nd Sun. after Trinity</i>	
11.	.....		10.	<i>Ascension Day</i>		11.	.....
12.	.....		11.	.....		12.	.....
13.	.....		12.	.....		13.	.....
14.	.....		13.	<i>1st Sun. after Ascension</i>		14.	.....
15.	<i>2nd Sunday after Easter</i>		14.	.....		15.	.....
16.	Man. Mus. Fest. Competition		15.	.....		16.	.....
17.	Man. Mus. Fest. Competition		16.	.....		17.	<i>3rd Sun. after Trinity</i>	
18.	Man. Mus. Fest. Competition		17.	.....		18.	.....
19.	Man. Mus. Fest. Competition.		18.	.....		19.	.....
20.	Man. Mus. Fest. Competition.		19.	.....		20.	.....
21.	Man. Mus. Fest. Competition.		20.	<i>Whit Sunday</i>		21.	.....
22.	<i>3rd Sunday after Easter</i>		21.	.....		22.	.....
23.	<i>St. George's Day</i>		22.	.....		23.	.....
24.	Man. Mus. Fest. Competition		23.	.....		24.	<i>4th Sun. after Trinity</i>	
25.	Man. Mus. Fest. Competition		24.	.....		25.	.....
26.	Man. Mus. Fest. Competition		25.	.....		26.	.....
27.	Man. Mus. Fest. Competition		26.	.....		27.	<i>Trinity Sunday</i>	
28.	Man. Mus. Fest. Competition		27.	<i>Trinity Sunday</i>		28.	.....
29.	<i>4th Sunday after Easter</i>		28.		29.	
30.	Man. Mus. Teach. Assn. Conven'n		29.		30.	
			30.				
			31.	<i>Corpus Christi</i>				

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NOTICE TO CONTESTANTS IN FESTIVAL COMPETITIONS: Numbers from Manitoba Musical Competition Festival Syllabus will be accepted for Conservatory Midsummer 1934 examinations provided that complete list of pieces is submitted for acceptance prior to April 15th, according to rule on Page 6 of Annual Syllabus.

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Diary of Events and Concert Calendar

MONDAY **WINNIPEG LITTLE THEATRE** **DOMINION**
OCTOBER 2ND. **GHOSTS. By Ibsen** **THEATRE**

Admission 25c, 15c, and 10c.

See Club Section of this book for particulars regarding membership and admission to this series.

WEDNESDAY **MANITOBA MUSIC TEACHERS** **FORT GARRY**
OCTOBER 4TH **ASSOCIATION** **HOTEL**
8.30 P.M. **PRESIDENT'S RECEPTION**

Further particulars obtainable from Goulding Piano & Music Co., Phone 89 296.

SATURDAY **POP CONCERT**
OCTOBER 7TH *Given by local Artists* **AUDITORIUM**

8.15 P.M. Admission 25c, 15c, and 10c

Details of programme and all particulars from Goulding's, Telephone 89 926.

WEDNESDAY **WEDNESDAY MORNING** **FORT GARRY**
OCTOBER 11TH **MUSICALE** **HOTEL**
11 A.M. **"BRAHMS CENTENARY"**

Open to subscribed members only. No guest tickets available. Particulars of membership may be obtained from Goulding's, Telephone 89 296.

THURSDAY **MISCHA ELMAN** **AUDITORIUM**
OCTOBER 12TH *Violinist*

8.30 P.M. *Accompanist: Sanford Schlusel.*

Tickets: \$1.65 \$1.10, 55c.

All seats reserved. Advance seat sale, 307 Birks Bldg., 96737. Box Office: Henry Birks and Sons, Portage and Smith, October 9th to 12th.

SATURDAY **POP CONCERT**
OCTOBER 14TH *Miscellaneous Programme by* **AUDITORIUM**
Local Artists.

8.15 P.M. Admission: 25c, 15c, and 10c.

Details of programme can be obtained from Goulding's, 89 296. Advance seat sale, 307 Birks Bldg.

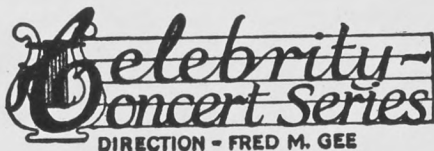
MONDAY **CELEBRITY CONCERT SERIES** **AUDITORIUM**
OCTOBER 16TH **LILY PONS**
8.30 P.M. *Soprano*

Season tickets for series of eight concerts: \$18.50, \$15.00, \$11.50, \$8.50, and \$7.00.

Tickets for single concerts: \$2.75, \$2.20, \$1.65, \$1.10, and 80c. Box Office: 333 Portage Ave.

Unobtainable elsewhere—GOULDING'S MUSIC SPECIALIST SERVICE, 324 Smith Street. Phone 89 296.

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TWENTY-SECOND SEASON

1933-34

AUDITORIUM

LILY

PONS, *Soprano* Oct. 16

LAWRENCE

TIBBETT, *Baritone* Oct. 27

GUIOMAR

NOVAES, *Pianist* Nov. 20

With WINNIPEG MALE VOICE CHOIR

JOHN GOSS, *Baritone* Jan. 22

And the LONDON SINGERS

ROLAND

HAYES, *Negro Tenor* Feb.

LONDON STRING

QUARTET, Feb. 12

YEHUDI

MENUHIN, *Violinist* Mar. 26

OSSIP

GABRILOWITSCH, *Pianist* Apr. 4

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TUES & WED. WINNIPEG LITTLE THEATRE **DOMINION**
OCT. 17 & 18TH **ONE-ACT PLAYS** **THEATRE**

OCT 20TH **WINNIPEG LITTLE THEATRE** **DOMINION**
TO 25TH **"AUTUMN CROCUS"** **THEATRE**

By C. L. Anthony

See Club Section of this book for particulars regarding membership; or phone Goulding's, 89 296.

SATURDAY **MICHIO ITO DANCERS**
OCTOBER 21ST Tickets: \$2.20, \$1.65, and \$1.10. **AUDITORIUM**
 8.30 P.M. Rush Seats, 85c.

Plan opens Henry Birks & Sons Ltd., October 15th.
 Local Management: Dorothy Parnum, 307 Birks Bldg.

WEDNESDAY **WEDNESDAY MORNING** **FORT GARRY**
OCTOBER 25TH **MUSICALE** **HOTEL**
 11 A.M. **"HUNGARIAN MUSIC"**

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FRIDAY **CELEBRITY CONCERT SERIES**
OCTOBER 27TH **LAWRENCE TIBBETT** **AUDITORIUM**
 8.30 P.M. *Baritone*

Subscription to 8 concerts: \$18.50, \$15.00, \$11.50, \$8.50 and 7.00. Single Tickets: \$2.75, \$2.20, \$1.65, \$1.10, and 80c.
 Box Office: 333 Portage Ave., Phone 88 693

SATURDAY
OCTOBER 28TH **SCOTTISH CONCERT** **AUDITORIUM**
 8.30 P.M.

Tickets obtainable from members of the Scottish Association, 25c; or from Goulding's, Telephone 89 296.

MONDAY **WATERHOUSE STUDIO CLUB** **FORT GARRY**
OCTOBER 30TH **CONCERT** **HOTEL**
 8.30 P.M. Tickets: 50c and 75c.

Management: Dorothy Parnum, 307 Birks Bldg., 96 737.
 Tickets obtainable from Goulding Piano & Music Co., 324 Smith Street, Telephone 89 296.

MONDAY **WOMEN'S MUSICAL CLUB** **CONCERT HALL**
NOVEMBER 6TH **NINON VALLIN** **AUDITORIUM**
 3.00 P.M. *French Soprano*

Members only are admitted. No guest tickets available. For particulars of membership apply to Mrs. C. S. Strang, 14 Rossmore Apts., or to Goulding Piano & Music Co., 89 296.

WEDNESDAY **WEDNESDAY MORNING** **FORT GARRY**
NOVEMBER 8TH **MUSICALE** **HOTEL**
 11 A.M. **BRAHMS CENTENARY;**
SECOND CONCERT

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THURSDAY **HART HOUSE** **CONCERT HALL**
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Geza De Kresz, 1st Violin Milton Blackstone, Viola
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Tickets: \$1.10 and 85c. All seats reserved.

Advance seat sale: Dorothy Parnum, 307 Birks Bldg.
 Plan opens, Henry Birks & Sons Ltd., November 6th.

SATURDAY **POP CONCERT** **AUDITORIUM**
NOVEMBER 11TH *Miscellaneous Programme given*
 8.15 P.M. *by Local Artists.*
 Admission 25c, 15c, and 10c; advance seat sale, 307 Birks Building.

MONDAY **CELEBRITY CONCERT SERIES** **AUDITORIUM**
NOVEMBER 20TH **GUIOMAR NOVAES**
 8.30 P.M. *Pianist*
 and
WINNIPEG MALE VOICE CHOIR
Conductor: Bernard Naylor
 Concert Direction: Fred M. Gee, 333 Portage Avenue.
 Tickets: \$2.75, \$2.20, \$1.65, \$1.10, and 80c.

WEDNESDAY **WEDNESDAY MORNING** **FORT GARRY**
NOVEMBER 22ND **MUSICALE** **HOTEL**
 11.00 A.M. **DR. A. T. MATHERS**
Lecture—"The Subconscious Mind and Its Relations to
Memorizing and Interpretation."
 See Club Section of this book for particulars.

THURSDAY **DORIS KENYON** **AUDITORIUM**
NOVEMBER 23RD *Soprano*
 8.30 P.M. Tickets: \$1.65, \$1.10, 85c, and 55c.
 Advance sale at 307 Birks Bldg. Plan opens, Henry Birks
 and Sons Ltd, November 19th.

MONDAY **RUTH MORGAN** **CONCERT HALL**
NOVEMBER 16TH *Soprano* **AUDITORIUM**
 8.30 P.M. Tickets: 75c and 50c.
 On sale at Henry Birks & Sons Ltd., or 307 Birks Bldg.

THURSDAY **MARJORIE DOE, L.R.A.M.** **FORT GARRY**
NOVEMBER 30TH *Pianist* **HOTEL**
 8.30 P.M. Tickets: \$1.00, 75c, and 50c.
 Obtainable at Goulding Piano & Music Co., 324 Smith St.
 Telephone 89 296.

NOVEMBER **EILEEN HAYES** **HALL PENDING**
DATE PENDING *Pianist*
Date and Hall pending at time of going to press.

Professional announcements in this book are those of qualified Teachers having the qualifications requisite for the proper teaching of Music.

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MONDAY DECEMBER 11TH **MANITOBA MUSIC** **CONCERT HALL**
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Tickets and all particulars may be had from members of the Association or from Goulding Piano & Music Co., 324 Smith St., Winnipeg.

THURSDAY DECEMBER 14TH **EUSTACE JACKSON** **CONCERT HALL**
Pianist **AUDITORIUM**
 Tickets: \$1.00 and 75c.
 Management: Dorothy Parnum, 307 Birks Building.

SATURDAY DECEMBER 17TH **POP CONCERT** **AUDITORIUM**
 Admission: 25c, 15c, and 10c.
 8.15 P.M.
 Advance seat sale, 307 Birks Building.

CHRISTMAS WEEK **WINNIPEG PHILHARMONIC SOCIETY** **AUDITORIUM**
"THE MESSIAH"
Conductor' Bernard Naylor, Mus. Bac.
 Definite date not arranged on going to press. All tickets will be available at Goulding Piano & Music Co., 324 Smith St., opp. Marlborough Hotel.

MONDAY DECEMBER 22ND **WOMEN'S MUSICAL CLUB** **HOLY TRINITY CHURCH**
CHRISTMAS CAROL SERVICE
 5.00 P.M.
Conductor: H. Hugh Bancroft, F.R.C.O., assisted by Boys' Choir.

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MONDAY WOMEN'S MUSICAL CLUB CONCERT HALL
JANUARY 8TH NINA THEILADE AUDITORIUM
 3.00 P.M. *Danish Dancer*

Members of the Club only are admitted to this recital.
 No guest tickets available.

WEDNESDAY WEDNESDAY MORNING FORT GARRY
JANUARY 10TH MUSICALE HOTEL
 11.00 A.M.

Details of programme will be available at Goulding Music Specialists, phone 89 296.

FRI. & SAT. WINNIPEG LITTLE THEATRE DOMINION
JANUARY ONE-ACT PLAYS THEATRE
 12TH & 13TH

See Club Section of book regarding membership, or telephone Goulding Music Specialists, 89 296.

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 19TH & 20TH *By H. A. V. Green*

Subscription for season, \$5.00, entitles the holder to \$1.00 seats at major productions; and 50c seats at "one-acters." \$3.50 subscription tickets covers other seats. Those seats left after subscribers' requirements have been filled will be available for the general public.

MONDAY CELEBRITY CONCERT SERIES AUDITORIUM
JANUARY 22ND JOHN GOSS
 8.30 P.M. *Baritone*
 and

THE LONDON SINGERS

Tickets: \$2.75, \$2.20, \$1.65, \$1.10, and 80c.
 Box Office, Fred M. Gee, 333 Portage Ave., 88 693.

WEDNESDAY WEDNESDAY MORNING FORT GARRY
JANUARY 24TH MUSICALE HOTEL
 11.00 A.M.

See Club Section of book for particulars of membership and details of programmes, or phone Goulding Music Specialists, 89 296.

JANUARY. CELEBRITY CONCERT SERIES AUDITORIUM
DATE PENDING RONALD HAYES
 Tenor

Tickets: \$2.75, \$2.20, \$1.65, \$1.10, and 80c.
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 8.30 P.M. Tickets: \$1.65, \$1.10, 85c, and 55c.
 Box Office opens January 27th, Henry Birks and Sons Ltd., Advance Sale: Dorothy Parnum, 307 Birks Building, Telephone 96 737.

MONDAY **WOMENS MUSICAL CLUB** **CONCERT HALL**
FEBRUARY 5TH **PARIS INSTRUMENTAL QUINTETTE** **AUDITORIUM**
 3.00 P.M.
 For members only. No guest tickets available.
 Particulars of membership may be obtained from Goulding's Music Service, 89 296.

MONDAY **CELEBRITY CONCERT SERIES** **AUDITORIUM**
FEBRUARY 12TH **LONDON STRING QUARTETTE**
 8.30 P.M.
 Tickets: \$2.75, \$2.20, \$1.65, \$1.10, and 80c.
 Obtainable from Fred M. Gee, 333 Portage Ave.

WEDNESDAY **WEDNESDAY MORNING** **FORT GARRY**
FEBRUARY 14TH **MUSICALE** **HOTEL**
 11.00 A.M.
 For members only.
 Apply to Mrs. S. J. Sametz, 670 Academy Road, phone 403 710, for particulars.

FEB. 15, **MANITOBA REGIONAL FESTIVAL** **DOMINION**
16, 17 **of the** **THEATRE**
DO MINION DRAMA COMPETITION
 For full particulars apply to Mrs. D. K. Horne, 119 Wilmot Pl.

MONDAY **OLIVE RIEHL** **FORT GARRY**
FEBRUARY 19TH *Pianist* **HOTEL**
 8.30 P.M. Tickets: 75c and 50c.
 Further particulars from Goulding's Music Specialist Service, Telephone 89 296.

WEDNESDAY **WEDNESDAY MORNING** **FORT GARRY**
FEBRUARY 28TH **MUSICALE** **HOTEL**
 11.00 A.M. See Club Section of this book regarding particulars.

MONDAY **WOMEN'S MUSICAL CLUB** **CONCERT HALL**
MARCH 5TH **ALFRED HIRSH** **AUDITORIUM**
 3.00 P.M. *Pianist*
 Open to members of the club only. No guest tickets available.

MONDAY **MYRA HESS** **AUDITORIUM**
MARCH 12TH *Pianist*
 8.30 P.M. Tickets: \$1.65, \$1.10, 85c, and 55c.
 Advance sale at Birks Building. Plan opens March 5th, Henry Birks & Sons Ltd.

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WEDNESDAY MARCH 14TH **WEDNESDAY MORNING MUSICALE** **FORT GARRY HOTEL**
 11.00 A.M. See Club Section of book for particulars.

MAR. 16 TO 21 **WINNIPEG LITTLE THEATRE** **DOMINION THEATRE**
 "CYRANO DE BERGERAC"
 By Edmond Rostand
 8.00 P.M.
 See Club Section of book re subscription tickets and all details.

MONDAY MARCH 19TH **WOMEN'S MUSICAL CLUB** **FORT GARRY HOTEL**
 CHAMBER MUSIC
 3.00 P.M.
 Members only. Particulars of membership may be had from Mrs. C. S. Strang, 14 Rossmore Apartments.

MONDAY MARCH 26TH **CELEBRITY CONCERT SERIES** **AUDITORIUM**
 YEHUDI MENUHIN
 Violinist
 8.30 P.M.
 Tickets: \$2.75, \$2.20, \$1.65, \$1.10, and 80c.
 Concert Management: Fred M. Gee, 333 Portage Ave.

WEDNESDAY MARCH 28TH **WEDNESDAY MORNING MUSICALE** **FORT GARRY HOTEL**
 11.00 A.M.
 For particulars apply to Mrs. S. J. Sametz, 403 710.

APRIL 2 TO 7TH **WESTERN CANADA HIGH SCHOOL ORCHESTRA** **HALL PENDING**
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 OSSIP GABRILOSVITSCH
 Pianist

Tickets: _____
 Concert Management: Fred M. Gee, 333 Portage Ave.

APRIL 27TH TO MAY 2 **WINNIPEG LITTLE THEATRE** **DOMINION THEATRE**
 Choice of play not decided at time of going to press.
 See Club Section of this book for further particulars.

APRIL DATE PENDING **MANITOBA MUSIC TEACHERS ASSOCIATION CONVENTION** **ROYAL ALEXANDRA HOTEL**
 Affiliated with the Manitoba Educational Association.
 Phone Secretary for particulars. See Club Section of this book.

APRIL 16 TO 28 **MANITOBA MUSICAL FESTIVAL COMPETITION** **AUDITORIUM**
 Organized and managed by the Men's Musical Club.

Particulars regarding entries and all further information can be obtained from Goulding's Music Service, 89 296
 All music used in this festival procurable at Goulding's.
 Adjudicators: SIR HUGH ROBERTSON, DR. PERCY HULL, and THOS. F. DUNHILL (London)
 See Club Section of book for further details.

Unobtainable elsewhere—GOULDING'S MUSIC SPECIALIST SERVICE, 324 Smith Street. Phone 89 296.

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Musical Activities, Societies, Etc.



THE WINNIPEG LITTLE THEATRE Dominion Theatre

President: LADY TUPPER.

Hon. Treasurer: MR. ALEX. B. CARSON.

Hon. Secretary: MISS NORRIE DUTHIE.

287 Spence St., Phones 33 202 or 98 143.

Director: MR. JOHN CRAIG, 4 Mall Plaza Apts, 71 727.

Objects—To provide facilities for the production of plays written by Canadian authors; and production of dramatic works of the highest order such as can rarely be produced professionally under existing commercial system, also to lay the foundation of such a Canadian Theatre that will facilitate the national recognition of writers and players.

Membership—Open to all interested in the presentation of genuine drama.

Subscription Tickets—\$5.00 subscription entitles the holder to \$1.00 seats at major productions and 50 cent seats at "one actors." \$3.50 subscription covers other seats. The best seats that remain after subscribers' requirements have been met will be available for general public.

Repertoire for Season—

1. "Autumn Crocus"—By C. L. Anthony,
October 20, 21, 23, 24, 25.
2. "Secret Service"—By William Gillette,
December 1, 2, 4, 5, 6.
3. "Good Times Are Coming"—By H. A. V. Green,
January 19, 20, 22, 23, 24.
4. "Cyrano de Bergerac"—By Edmund Rostand,
March 16, 17, 19, 20, 21.
5. Choice of "Lady Windermere's Fan"—By Wilde,
"The Legacy"—By Schnitzler,
"Somebody Knows"—By John Van Druten,
"Musical Chairs"—By Ronald MacKenzie,
April 27, 28, 30, May 1, 2.

Also "One Actors," three series of one-act plays to be given on November 17 and 18 - January 12 and 13 - February 16 and 17

ALL performances to be given in the Dominion Theatre.

For further information, Miss Norrie Duthie, Secretary,
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WOMEN'S MUSICAL CLUB

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Hon. Treasurer: MRS. J. B. COYNE.

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Secretary-Treasurer: MRS. C. S. STRANG (46 090), 14 Rossmore Apts.

Convenor of Programme Com.: MISS WINONA LIGHTCAP.

Programme Committee: MRS. J. H. CURLE, MRS. B. H. OLSON, MRS. F. C. KENNEDY, MRS. W. W. MUSGROVE, MRS. JOHN A. MACAULAY, MISS M. L. ROBERTSON, MRS. G. H. AIKINS, MRS. R. Y. KILVERT, MRS. L. D. HEATON, MRS. W. RANDOLPH, COTTINGHAM.

Membership—Open to all lovers of Musical Art.

Meetings—Held fortnightly, Mondays, 3 p.m., Civic Auditorium Concert Hall. No guest tickets will be available this season.

Concerts—Season opens first Monday in November and closes last Monday in March.

Programme as arranged up to date—

1933-34

Nov. 6.....Ninon Vallin.

Nov. 20th.....Members' Day (Guest Artist, Mr. James Soutter, Violinist).

Dec. 11.....Ellen Ballon, Pianiste.

Dec. 22.....Carol Programme, Holy Trinity Church.
Conducted by Mr. Hugh Bancroft.

Jan. 8.....Nina Theilaide, Danish Dancer.

Jan. 22.....Members' Day.

Feb. 5.....Paris Instrumental Quintette.

Feb. 19.....To be announced later.

Mar. 5.....Albert Hirsch, Pianist.

Mar. 19.....Chamber Music.

CATHOLIC WOMEN'S LEAGUE OF CANADA

Winnipeg District Subdivision

*Communications to the Choir may be addressed to
Goulding Piano & Music Co., 324 Smith St.*

President: MRS. C. C. QUINN.

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Secretary: MRS. P. A. CARON, 30 Lindsay Apts., 71 809.

Meetings—Meets Hostel, 8.15 p.m., second and fourth Wednesday of each month.

Membership open to all Catholic women.

Object—Educational and Social Welfare.

Fee—\$1.00 per year.

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Hon. Secretary-Treasurer: A. M. SHINBANE, ESQ., K.C.

Executive Secretary: T. D. McMURRAY, ESQ., c/o Mac-kidd & Wither Co., Great West Permanent Building, Telephone 93 141.

Conductor: BERNARD NAYLOR.

SIXTY INSTRUMENTALISTS

Objects—To encourage the appreciation of symphonic and orchestral music.

The orchestra was founded last season under a co-operative plan in order to ensure a permanent foundation. This was only possible through the co-operation of the players and of the Winnipeg Musicians' Association.

The success of the co-operative plan is amply demonstrated by the results of last season's activities, which are acclaimed on all sides.

It is planned to give another series of five concerts in the Auditorium at a three-weeks interval between the months of November and March.

The programmes will include a number of standard and contemporary works, most of which are believed to be new, in their originals, to Winnipeg concert-goers. For instance:

Symphony No. 7 in A.....	Beethoven
"A London Symphony".....	R. Vaughan Williams
Variations on a Theme of Haydn.....	Brahms
Ballet Music from "Idomenco".....	Mozart
Overture—"The Bartered Bride".....	Smetana
A Fugal Overture.....	Gustav Holst
Shepherd Fennel's Dance.....	Balfour-Gardiner
Concerto No. 2 in Bb minor for Piano and Orchestra.....	Tschaikowsky

The programmes will also include symphonies by Mozart, Schumann, Franck; overtures by Mozart, Weber, and others.

There will also be a vocal or instrumental soloist on each programme.

There is a tentative plan to give a series of illustrated talks about the works to be performed. The history and architecture explained, and points of interest noticed. Also the functions and differences of the various instruments which comprise a symphony orchestra would be explained. The point of these talks would be to try and add to a natural love of music an intelligent appreciation of how it is made.

The public are invited to become members of that body of citizens who were responsible for the initial launching and are asked to communicate with the Executive Secretary, T. D. McMurray, Esq., c-o Mackidd & Wither Co., Great West Permanent Building, phone 93 141. **THERE IS NO MEMBERSHIP FEE.**

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Officers for 1933-34

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Secretary: MR. RUSSELL STANDING.

Treasurer: MISS ANNETTE DOSTERT.

Recording Secretary: MR. A. A. ZIMMERMAN.

Publicity: MR. ALLAN VICKERS.

Objects—To promote progressive ideas upon the teaching of music especially in the direction of the fact that music is a literature and should be taught and studied from that point.

To encourage more definite and systematic preparation for the art of teaching.

Membership is open to—

Qualified teachers of music in active practice. Students who are studying to become teachers.

Programme for Season 1933-34

May	Luncheon for the Adjudicators for the Manitoba Music Festival. Open meeting.
June	High Tea at Motor Club, Lower Fort Garry. Members only.
Sept. 13.....	Business meeting, Fort Garry Hotel. Members only.
Oct. 4th.....	President's Reception. Gold Room, Fort Garry Hotel. Open meeting.
Nov. 20th.....	Reception for Guimar Novaes. Members only.
Dec. 11th.....	M.M.T.A. Annual Concert, Concert Hall of Auditorium. Open meeting.
January	MacKinnon lecture. Open meeting.
Feb.-Mar.	Study Groups present an evening. Members only.
April	Convention of M.M.T.A. at Royal Alexandra Hotel. This convention is affiliated with the Manitoba Educational Association.

QUOTA CLUB

President: MISS MAUD WILLIAMS.

Treasurer: MISS MARGARET MITCHAMORE.

Corr. Secretary: MISS HELENE HOLTZ, 512 Avenue Blk.

Meetings—First and Third Tuesday, at 6.30 p.m., Royal Alexandra Hotel.

Object—To foster the ideal of service to country and community, and to assist the under-privileged girl.

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WEDNESDAY MORNING MUSICALES

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President: MISS EVA CLARE.

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Secretary-Treasurer: MRS. S. J. SAMETZ, 670 Academy
Road, Telephone 403 710.

Membership—Open to lovers of Musical Art. Limited to 250,
which quota has been fully subscribed for season 1933-34.
Fee—\$2.00 per year.

Meetings held fortnightly, Wednesday mornings, in the Fort
Garry Hotel from 11 to 12.

Programme as arranged to date:

Oct. 11th.....Brahms Centenary.

Oct. 25th.....Lecture recital, "Hungarian Music" (il-
lustrated on screen, and with piano.)

Nov. 8th.....Second Brahms Centenary.

November 22nd.....Lecture by Dr. A. T. Mathers, "The
Subconscious Mind and Its Relation to
Memorizing and Interpretation." At
this meeting original compositions by
Winnipeg composers will be played.

December, date pending..Given by members of the Winnipeg
Centre of the Canadian College of Or-
ganists.

THE MANITOBA SOCIETY OF ARTISTS

Organized December, 1925

President: ALEX. J. MUSGROVE, 310 Assiniboine Ave.

Vice-President: L. L. FITZGERALD.

Secretary: A. H. NEWTON, 130 Helmsdale Ave.

A body of recognized artists holding exhibitions of Art.
The Annual Exhibition is shown in the Auditorium Art Gallery
during October.

Artist Membership—Full members and Associates who qualify
for full membership.

Object—To further Art development in Manitoba; to foster Can-
adian Art and establish a permanent Art Gallery in Win-
nipeg.

Day Membership—Open to all contributing \$5.00 yearly.

Life Members contribute \$100.00. (These members receive a
print, specially issued, by an artist member each year.)

Full particulars from the Secretary, from whom also Entry
Forms for exhibitions may be obtained. Information
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1st Vice-President: MRS. REX WALDIE.

2nd Vice-President: MRS. HAROLD BARBOUR.

3rd Vice-President: MISS DOROTHY VANCE.

Secretary: MISS OLIVE WYATT.

Corr. Secretary: MRS. OLVER JEWETT.

Treasurer: MRS. HAROLD POPHAM.

Publicity: MISS LYLA BROWN.

Program Committee: MRS. HERMANN OLSEN, MRS. CHARLES D. LINDSAY, MRS. BRUCE CHOWN, MRS. R. A. WYMAN, MRS. D. G. EDMOND, MISS FABIOLA GOSSELIN, MISS MARION MCKAY, MISS EILA BUCHANAN.

Object—To educate intelligent and appreciative musical listeners and to afford opportunity for experience in public performance.

Membership—Open to all interested in music.

Fees—Active, \$1.00; Associate, \$2.00.

Guests—Admitted on payment of a small fee.

Season opens Tuesday, November 7th, and closes first Tuesday in March. Junior Musical Club broadcast over CKY once a month. First broadcast Wednesday, October 25th, 4.30-5. Opening programme of season will be given by Gertrude Newton, soprano, and Myrtle Norman Ruttan, pianist.

Meets every Tuesday at 4.30 in the Macdonald Room of the Fort Garry Hotel.

PARNUM CONCERT MANAGEMENT

307 Birks Building

Manager: DOROTHY PARNUM, Phone 96 737

October 12th.....Mischa Elman—Violinist.

October 21st.....Michio Ito Dancers.

November 23rd.....Doris Kenyon—Soprano.

November 27th.....Ruth Morgan—Soprano.

December 14th.....Eustace Jackson—Pianist.

February 1stJohn Charles Thomas—Baritone.

March 12thMyra Hess—Pianist.

Tickets for Single Concerts—\$1.65, \$1.10, 85c and 55c.

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Plan opens at Henry Birks & Sons Ltd., Smith and Portage, four days prior to each concert.

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Secretary-Treasurer: MRS. CARLETON, Winnipeg Beach.

Chairman of Music Committee: FRED CLARE, 127 Ferry Road, Phone 63 804.

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Manitoba Region

Chairman: LADY TUPPER.

Honorary Secretary: MRS. D. K. HORNE,
119 Wilnot Place, Telephone 48 658.

Honorary Treasurer: MR. A. B. CARSON.

Officers: PROFESSOR R. F. JONES, W. K. CHANDLER, MISS ESTHER THOMPSON, MISS MARY WOOD, MISS AILEEN GARLAND, G. V. FERGUSON, WINSTON MCQUILLAN, JOHN CRAIG, MORAY SINCLAIR, WILLIAM BENEDICKSON, CECIL SHEPS, MISS HELENA MACVICAR, ROBERT JARMAN.

This Festival was organized under the patronage of His Excellency the Governor-General in 1933, for the purpose of encouraging Dramatic Art throughout the Dominion.

The country has been divided into regions, in each of which an elimination contest will take place, with a view to sending the winning plays of these Regional Festivals to Ottawa to compete for the Bessborough Trophy in April. Entries may be made by groups prepared to present one-act plays or single self-contained scenes from longer plays. No play or scene to occupy more than 45 minutes or less than 20 minutes.

The Manitoba Regional Festival will take place in the Dominion Theatre, Winnipeg, on February 15th, 16th and 17th. Further particulars may be obtained from the Secretary.

THE COSMOPOLITAN CLUB OF WINNIPEG

affiliated with

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Vice-President: H. E. CURRY, North Star Oil Co.

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A service club having as its principal interest the under-privileged boys.

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Meets for luncheon every Wednesday, 12.15 p.m., Marlborough Hotel.

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President: F. GOSTICK.

Vice-President: W. McFARLANE.

Hon. Sec.-Treas.: J. B. McNEILL, 285 Bowman Ave.,
East Kildonan.

Rehearsals held Lord Selkirk School Mondays, 8 p.m.

Activities—Christmas Programme will be given King Memorial Church—Nativity Portion of Handel's "MESSIAH"; also Spring Concert and three special Choral Services during the winter months. The Society will also enter the Manitoba Musical Festival.

Applications for membership and particulars to Conductor or Goulding Piano & Music Co., 324 Smith St., Winnipeg.

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Objects—To advance Church Music by providing a system of examinations. To advance technical ability and increase general knowledge and proficiency of organists and choir-masters. To afford opportunities for intercourse among the members. To encourage musical composition.

Membership—Is open to church musicians and all others desiring to forward the interests of church music.

Subscription—Five dollars a year.

Programme pending. Not arranged definitely at time of going to press. All particulars with regard to programmes and details of membership can be obtained from the Secretary or from Goulding's Piano & Music Co., 324 Smith Street, Winnipeg.

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Organized 1930

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Secretary: MISS MARY G. WOOD, Manitoba Agricultural College, Phone 47 327.

Treasurer: MRS. T. R. SLAGSVOHL, 318 Baltimore Rd., Phone 41 823.

To encourage the growth of drama in the towns and country districts of Manitoba; to give assistance and practical help to people throughout the province interested in play-producing.

Competition Festivals are held at various centres in the province, and the winning plays are presented at the Provincial Drama League Festival, which will be held in Winnipeg about May.

Membership Fees—\$1.00 for Individuals; \$2.00 for Societies, which gives the right to use the lending library of plays, on application to the Secretary.

Further particulars can be obtained from the Secretary or Goulding Piano & Music Co., 324 Smith St., Winnipeg.

ST. JOHN'S HIGH SCHOOL GRADUATES' CHORAL SOCIETY

Conductor: RONALD W. GIBSON, A.C.C.O.

Associate Conductor: FILMER E. HUBBLE.

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President: MISS DORIS BLAIR.

Vice-President: STANLEY HUBBLE.

Secretary: LAWRENCE BASKERVILLE.

Treasurer: NORMAN ELWICK, 287 Lansdowne Ave., 54 053.

Librarian: MR. ALEX. GRAHAM.

Object—The study and performance of the best choral works, with a view to increasing outside knowledge of lesser known composers.

Membership—Open to graduates of St. John's High School recommended by membership committee. Persons not graduates of the St. John's High School admitted after discretion of the membership committee.

Meetings—Weekly on Thursdays at 7.45 p.m., in the St. John's High School. First rehearsal September 15th.

Fee—\$2.00, payable within the first four weeks of choir year.

The season's programme will consist of works of the following composers: Bach, Brahms, Schubert, Delius, Armstrong Gibbs, Byrd, Stanford, Grainger, Gerrard Williams.

Full particulars can be had from Secretary or from Goulding Piano & Music Co., 324 Smith St., Winnipeg.

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Organized 1933

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2nd Vice-President: COL. J. Y. REID.

Treasurer: MR. L. PALK.

Secretary: MR. J. E. TULLOCH.

Acting Curator: MR. ALEX. J. MUSGROVE.

The Association conducts the Winnipeg Art Gallery in the Auditorium, where important Art Exhibitions are shown each month. This season's exhibitions include: Contemporary British Prints; Royal Scottish Society of Painters in Watercolors; Manitoba Society of Artists; American Etchings and Prints; Canadian Water Color Society; Canadian Artists and others to be announced.

All Exhibitions are admission free.

Object—To promote Art in Winnipeg by providing recognized exhibitions, lectures and other activities.

Membership—Sustaining membership, \$5.00 per year; membership, \$1.00 per year.

The Association urges all citizens to become members and participate in its activities. Information and membership cards are obtainable at the Art Gallery Auditorium or from members of Committees or through Goulding's, 324 Smith St.

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Secretary: MRS. J. C. STEWART (Phone 501 807).

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Rehearsals—Tuesdays, 8 p.m., Foresters Hall, McDermot Ave.

Concerts—Taking part in Hallowe'en Carnival Concert, Civic Auditorium, October 28, also beginning of December, 1933, and end of March, 1934. General admission, 25c. Dates and hall booking pending.

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Business Committee: R. MANNS, MRS. F. FORD.

Casting Committee: J. B. WATSON, E. JOHNSTONE,
MRS. V. ENGLISH.

Secretary-Treasurer: S. K. MOORCROFT, 73 Donald St.

Asst. Secretary-Treasurer: LYDIA MAINER.

Object—The study and production of light opera and musical comedy.

Membership—Open to all interested with approved voices.

Membership Fee—\$2.00 per year.

Rehearsals—Every Thursday evening 8 p.m., in the Free Press Auditorium.

The Society intends to produce the "TOREADOR" the first week in February. Date at time of going to press not decided, all particulars can be obtained from the Secretary-Treasurer.

WINNIPEG MALE VOICE CHOIR

The Male Voice Choir of the Men's Musical Club

Founded 1916

Chairman: J. G. FRASER.

Secretary-Treasurer: R. W. COOKE.

Conductor: BERNARD NAYLOR, MUS. BAC.

Rehearsals—Wednesday evenings, 8 o'clock, Music and Arts Bldg.
Membership—Open to members of the Men's Musical Club with approved voices.

Fall Concert will be given November 20, with Guiomar Novaes, Pianist.

Spring Concert will be announced later.

Communications to the Secretary or to Goulding Piano & Music Co., 324 Smith Street.

SIXTEENTH

MANITOBA MUSICAL FESTIVAL COMPETITION

under the control and management of

THE MEN'S MUSICAL CLUB

Monday, April 16th to Saturday, April 28th, 1934.

President: JULES PREUDHOMME, K.C.

Secretary: GEORGE S. MATHIESON.

Treasurer: GEORGE M. HAY.

Adjudicators: SIR HUGH ROBERTSON, DR. PERCY HULL,
THOS. F. DUNHILL.

Particulars regarding entries and all music used in the Festival can be obtained from Goulding Piano & Music Co., 324 Smith Street, opp. Marlborough Hotel.

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Feature unaccompanied part singing. Programmes consist chiefly of the sacred and secular compositions of the great English and European Composers of polyphonic music of the 16th and 17th centuries; and suitable works written by modern composers. During last season amongst other engagements a series of after services were given in various city churches; collections being devoted to relief of the unemployed members of the churches.

The bringing to the public of this beautiful old world ecclesiastical and secular music has considerable educational value; and it is the endeavor of this organization to present music not usually heard or used by choral societies.

All communications should be made to Mr. W. H. Anderson, 257½ Young Street, Phone 34 162, or to Goulding Piano & Music Co., 324 Smith St., Winnipeg.

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Conductor: 1927 to 1932—MR. MAXIME PASICHNIAK;

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Fixed Choir containing from 40 to 50 members.

Choir sings in Ukrainian.

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Dates and further particulars may be obtained from Goulding Piano & Music Co., 324 Smith St., Winnipeg (opp. Marlborough Hotel).

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Director: MRS. C. C. SINCLAIR.

Conductor: RONALD W. GIBSON.

President: MR. WM. ANDREWS.

Bus. Manager: MR. MAX ROBINSON.

Secretary: MISS RUTH FERGUSON, Telephone 31 214.

Treasurer: MR. C. R. HOOLE.

The University of Manitoba Glee Club is a student organization, initiated by student impulse and carried on through student activities. Membership open to all students interested in dramatic and musical art.

Production—"The Mikado," Gilbert and Sullivan. First week, February, 1934.

Rehearsals twice weekly during the student year.

Further particulars from the Secretary or from Goulding Piano & Music Co., 324 Smith St., Winnipeg.

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Meets every Tuesday evening, 7.30, commencing September 13th, at the Winnipeg School of Art, C.N.R. Annex, Main Street, Winnipeg.

The Winnipeg Sketch Club has for many years filled a useful and much needed place in the community, providing a meeting place and inspiration to many who would otherwise be without same.

The Annual Exhibition to be held during the month of December, 1933, in the Winnipeg Art Gallery of the Auditorium.

Full particulars can be obtained from Secretary or from Goulding Piano & Music Co., 324 Smith St., Winnipeg.

THE MASQUERS' CLUB

T. Eaton Co., Ltd., Winnipeg

President: B. C. SCRIVENER.

Secretary-Treasurer: W. C. E. WISEMAN.

Chairman of Meetings: MORAY SINCLAIR.

Director: WINSTON McQUILLIN.

Objects—To provide a means for the reading and production of plays, and for the study of stagecraft in all its branches.

Membership—Open to all Employees of the T. Eaton Company Limited, Winnipeg Branch.

Repertoire—

November, 1933—"Great Catharine," by Bernard Shaw.

"The Philosopher of Butterbiggins," by Harold Chapin.

Further productions, to be announced later, will take place in January and April.

THE POETRY SOCIETY

President: MRS. SANFORD EVANS.

1st Vice-President: MRS. R. M. DENISTOUN.

2nd Vice-President—MRS. NORMAN YOUNG.

Corr. Secretary: MRS. D. M. DUNCAN, 570 Wardlaw Ave., Phone 41 144.

Secretary-Treasurer: MISS MARIE BURTON, 271 Waterloo St., Phone 402 212.

Convenor of Programme Committee: MISS EDNA SUTHERLAND, 38½ Langside St., Phone 39 212.

Objects—(1) The study of Poetry and the associated Arts.

(2) The establishment of Festivals of Spoken Poetry.

Meetings—Monthly lectures for entire membership. Group study under convenors. Dates to be announced in press.

Membership—Open to all students and lovers of Poetry. Application to be made to Secretary-Treasurer, Miss Marie Burton. Annual fee of \$2.00 includes lecture course.

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President: NEIL B. LEROY.

Hon. Treasurer: DOROTHY SHRAGGE.

Hon. Secretary: MARGUERITE SYME.

"Sock and Buskin"—The phrase dates back in English to the 16th century and means comedy and tragedy, or the world of the theatre. The "sock" was the soft, light shoe worn by nimble comedians in the early theatres of Greece and Rome; the "buskin" the boot in which the early tragedians trod the stage. The buskin had high heels to give the characters in tragedy the requisite stature and dignity. Thus, while the club is among the newest organizations in the city, its tradition dates back to Athenian theatre of more than 2,000 years ago.

Object—To provide a social and study centre for members of the Winnipeg Little Theatre.

Features—A canteen at which members may procure light lunches and teas, and a library providing books on the theatre and periodicals, will be available for members.

The following groups under capable direction will be active: Play Reading, Makeup, Play Writing and Production, Theatre Talks and Stage Design.

Membership open only to members of the Winnipeg Little Theatre at an annual fee of \$1.00.

Headquarters—Ground floor, Velie Bldg., Portage Ave., East.

*For further particulars, Miss Marguerite Syme,
14 Kenilworth Apts.*

MEN'S MUSICAL CLUB

Season 1933-34

Music and Arts Building

President: JULES PREUDHOMME, K.C.

Vice-Presidents: W. STEWART and J. M. MORTON.

Treasurer: GEO. M. HAY.

Membership—Open to all men interested in music.

Subscription—\$5.00 per annum, which includes admission to all meetings of the Club, use of the Club rooms and Library, and weekly recitals.

Regular Weekly Recitals—Saturday evenings, 8.30 p.m., at Music and Arts Building.

Activities—Winnipeg Male Voice Choir; Manitoba Music Competition Festival; Winnipeg Boys' Choir; Winnipeg Philharmonic Choir.

*Application forms for membership in the club may be obtained from Club Rooms, Music and Arts Building, or Goulding's Piano & Music Co.,
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Vice-President: MR. R. T. NORMAN.

Conductor: MR. JOHN WATERHOUSE, Hon. A.R.A.M.

Assistant Conductor: MR. RONALD W. GIBSON, A.C.C.O.

Business Manager: MR. W. LINTON.

Treasurer: MR. G. A. W. OSTRANDER.

Recording Secretary: MISS GRACE L. MACKENZIE.

Corr. Secretary: MRS. JOHN WATERHOUSE, A.R.C.M.,
L.R.A.M.

Social Convenors: MISS MARY GRAHAM, A.R.C.M. and
MISS MARGARET MITCHELL, L.A.B.

Objects—

- (a) To provide a scholarship in music, open to any student in Manitoba.
- (b) The study and performance of the beautiful in string orchestral music.

Rehearsals—Every Tuesday evening, 8 p.m., Lecture Hall, Westminster Church.

Applications for membership should be made to Conductor or Assistant Conductor.

KIWANIS CLUB OF WINNIPEG LIMITED

Organized March 28th, 1917

President: MR. J. A. McCULLOCH.

Secretary: MR. A. E. PARKER, 511 Winnipeg Electric Chambers, phone 904 209.

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Radio has played a vital part in the development of the movement, and will be used increasingly as time goes on and increased facilities become available.

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Misplaced Laughter

"There was, of course," wrote a dramatic critic reviewing a performance on the London stage, "a good deal of misplaced laughter." Theatregoers in Winnipeg know the kind of thing meant. It is not the loud laugh that speaks the vacant mind, but outbursts of hilarity in the audience at inappropriate moments. The piece may go on for an act or two as a side-splitting comedy and then the attempt be made to introduce a bit of pathos. But there are always some people present to think that this only makes the joke more exquisite and to keep on laughing while others are getting out their handkerchiefs. Or it may be that an actor who has made his reputation as a comedian essays a serious impersonation. He is sure to be interrupted in his most tragic moments by laughs, or at least giggles, for old acquaintance's sake, or on the theory that his grave face only makes the fooling more subtle.

The presentation of "Saint Joan" in this city was marred by untimely laughter among the spectators. They seemed to fear lest one of Shaw's hidden jests or sly allusions should get by them without recognition. The assumption appears to be that the playwright as a famous humorist must be intending something comic even when he appears to be dropping into moving sentiment. It would be invidious and also needless to mention other instances. The phenomenon itself of misplaced laughter is familiar to every one who frequents the theatre. Whether it arises from ignorance, dullness, a hysterical state of overwrought nerves, or what not, it represents a mal-adjustment between actors and auditors which must be a constant source of irritation to the former. That it also is highly exasperating to the more intelligent and perceptive among the audience is another reason why a remedy would be welcomed if it could only be found. But short of special training for theatregoers, or printed directions on the program when not to laugh, the case seems pretty hopeless.

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Primary -----	Margaret Halstead, Winnipeg.
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COLOUR SYMBOLISM in

As Applied to COSTUMES,
Generalized

Color	General and Personal Abstractions	Specifically Personal Abstractions
WHITE	Chastity in Woman. Integrity of Judges. Humility of Rich Men. Innocence. Purity, Holiness, Faith, Joy.	
BLACK	Despair, Wickedness, Death, Shame, Depression, Mys- tery.	
GRAY	Humility, accused Inno- cence, Mystery, Subtlety.	
BROWN	Monotony, Poverty, Inferiority.	Negative Personality.
BLUE	Truth, Quietness, Modesty, Integrity, Firmness, Sta- bility.	Fidelity of Lovers.
YELLOW (Vivid)	Fruitfulness, Love, Con- stancy, Dignity, Power, Joy.	Goodness of God.
YELLOW (Dingy)	Jealousy, Inconstancy, De- ceit, Decay, Treason.	
RED	Passionate Love, Ardent Zeal, Divine Love, Crea- tive Power, Cruelty, Guilt, Hatred, Courage, Haste, Warmth, Excite- ment.	Purity (Sir Galahad). Honor (In Bible).
ORANGE	Passion, Mild Unrest, Vi- tality.	
PURPLE	Dignity, Temperance, Fasting, Passion, Suffer- ing, Tragic Love, Truth, Solemnity, Seriousness.	Majesty of Kings.
GREEN	Hope, Thought, Envy, Eter- nity, Faith, Truth, Loy- alty, Inspiration, Vitality.	

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the field of DRAMATICS

CURTAINS, SETTINGS, Etc.

According to:—

Occupations	Forces- Objects & Material, Etc.	Seasons - Occasions	Individuals
	Light.	Winter, Weddings, Mourning in China, Egypt, Mediterranean-Europe.	Deities, Angels, Ghosts, Priests, Virgins, Saints.
Witchcraft, Magic.		Mourning.	Satan, Monks, Nuns.
			Monks.
		Autumn.	
Water, Cold			
	Gold, Sun.	Harvest.	Royalty in the Bible.
War.	Heat, Energy, Blood, Fire.	Autumn.	Royalty, Cardinals.
	Light		
			Royalty.
		Springtime.	Robin Hood, Peter Pan.

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LIGHTING FOR STAGE SETTINGS



IT IS a part of the creative artistry of the director to adjust his lighting to suit the moods of his play. To that end it is well for him to make a careful study of color symbolism, a chart of which will be found in this volume.

No dramatic criticism is now complete without a mention of the light effects, and no art theatre production is consummated without careful adaptation of the color and intensity of the lights to the spirit of the literature.

A common tendency now among producers of realistic plays is to want the lights to come "from somewhere"—a lamp, the moon, a window—some conceivable source. That is part of the case against footlights . . . It is hard to conceive of light emanating from the ground. Besides, footlights kill other lights: give no shadows—except ridiculous distortions on the back drop; produce flat effects; make stage properties hopelessly unbeautiful. Abandonment of the footlights has gone far towards producing an intimacy between stage and audience. Stuart Walker's character called "YOU" (in "The King's Great-Aunt Sits on the Floor" and other plays) is used to symbolize and speak for the audience. "YOU" circulates casually between the auditorium and stage, and needless to say must not be hindered by footlights.

In the production of poetic plays, fantasies, supernatural plays, and others where the demands of realism are minimized, light is now used as a purely decorative and emotional accessory.

A laudable modern desire is for less light. Shadows are beautiful when arranged with reference to dominant and subordinate mass, according to laws of design. BLACK is Nature's neutralizer of harsh effects; any color combination is artistic if sufficient black enters into it. Furniture has real, palpable form if the legs of chairs and tables have one shadowed side. In drama we need, not so much blazing visibility, as softened illusion. It is a sign of great progress in any amateur group when they invest in a dimming device for their light system.

Sheets of colored gelatine are now used in all sorts of lighting devices to give color to the stage. Colored glass will serve the same purpose. These color screens often throw a very crude light on the stage and make harsh combinations, and sometimes kill and subdue the most important colors, so that it is not wise to use them without careful experiments to determine the effect upon the scenery and costumes to be used. No rules for the results of the use of different colors can be laid down, for the same slide will affect differently the same color in different materials and fabrics. The following suggestions, however, will give a general idea of the effects of the different color screens:

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YELLOW screens soften the glare of white light, giving a soft mellow glow which is not distinctively yellow. They usually harmonize discords on the stage and improve any cheerful scene.

RED screens are good for fire scenes, sunsets or tragedies. A cerise red is best for the tragic scenes. Red on black produces purple black: on red, deep red; on orange, red orange; on yellow, orange; on blue, violet; on violet, purple. It kills green entirely, making a drab or light gray of very faded tone.

ORANGE light is good for merry-making scenes or for noisy scenes and riots when the end is not tragic. Orange on black produces brown: on red, scarlet; on yellow, orange; on green, rusty or yellow green, according to the tone of the green; on blue, orange gray, killing the blue entirely; on violet, red-brown.

GREEN is good for mysterious scenes such as that of the witches in "Macbeth" or for stormy scenes. Green gives a greenish tone to every color but red, which it kills. It changes orange to brown.

BLUE light gives a cheerless, foreboding feeling, imparting a blue tone to every color but orange, which it kills entirely. Blue dulls any bright color to some extent.

PURPLE screens darken every color on the stage and kill yellow entirely.

AMBER. The most frequently useful screen is the amber one.

Sometimes a combination of two different colors will obtain the desired result. By using dimmers it is possible to mix exactly the right quantity of a given color with the other colors being used, so as to achieve precisely the correct shade.



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MAKEUP

Makeup for amateur purposes may be divided into two classes: "straight" and "complexion." A straight makeup is quite simple. The first step is to rouge the cheeks lightly, to give them a healthy glow and to eliminate the ghastly pallor which the average skin shows under stage lights. Do not make the mistake of leaving the rouge as it is when first applied; rather, begin in the centre and work outward with a rotary motion of the fingers, thus making the coat of rouge thinner and thinner toward the



edges, and blending it with the skin.

Next apply a very little red grease paint to the lips, following their natural curve and being careful to redden the lips only in the centre. If the lips are reddened clear to the corners of the mouth, a grinning comedy effect results.

The eyebrows and eyelashes next come in for attention. With an orange stick or a simple bit of matchwood, draw a gracefully curving line in black grease paint on each brow. With the same instrument paint the upper eyelashes black, and draw a narrow line at the roots of the eyelashes, both upper and lower, continuing these lines a little past the point of convergence at the outer corner. The size and beauty of the eyes can sometimes be further heightened by the application of a very, very small quantity of gray liner, thoroughly rubbed in above and below the eyes.

The only remaining step is to powder the whole face evenly and not too heavily, afterward brushing the powder off the rouged portions.

The "complexion" makeup is identical with the "straight," except at the beginning. Apply a little cold cream to the face and rub until the face is moist, not greasy. Rub on a small quantity of complexion grease paint of light or dark shade, as desired, and spread it evenly with the fingers. Proceed thereafter as in the case of the "straight" makeup, omitting the red lips and cheeks if the character represented is to be old.

To make lines to give the impression of age, use the match stick and the gray liner. Draw rather wide lines wherever your experience has taught you they appear on an old person's face, following whenever possible the lines already naturally suggested on the face of the person being made up. Do not leave the lines like this, however, or they will look like stripes of paint. Blend them to the edges with your finger or a felt stomp, and you will be astonished to see how nearly they simulate natural folds of flesh. Light yellow, or white lines on each side of the dark ones, emphasize the depth of the wrinkles. For rough or villainous characters, brown or black lines may be used.

For dark or Oriental characters use the Indian face powder, diluting it to the desired shade with white face powder.

Crepe hair far surpasses all other varieties of beards and moustaches, but it must be properly applied. Two warnings are

GOULDING'S

MAKEUP—Continued

always in order: Do not use too much hair, and always let the spirit gum get almost dry before applying the hair. For a moustache take a very small bit of crepe hair and pulverize it well with a pocket knife, divide it into two parts, pinching it roughly into the shape of a moustache. Next paint the lip with spirit gum, and when the gum gets very sticky apply the hair and press it firmly against the skin for a moment. Lastly, twist and trim the moustache into shape.

To block out teeth, use a small lump of black wax. Dry the teeth first, then stick wax on. If it is too hard, warm it in the hand.

False noses and freak features can be moulded from nose putty. The making of these takes much time and patience. When the moulding is finished, paint and powder the wax as in the case of the natural skin.

A wide nose can be narrowed by shading it with rouge on either side, leaving a narrow strip up and down the centre line untouched.

A round face can be lengthened by making the cheeks appear hollow and the neck bony by shaded areas of gray paint. The hands, too, can be made to look bony by the gray paint treatment.

All kinds of makeup can be removed with vaseline, cold cream or alcohol.

Further Hints on the Art of Makeup

A cosmetic specialist who sat through a vaudeville performance at a big-time house said she couldn't enjoy the show because she was too conscious of the bad makeup of the artists.

"Makeup to them," she said, "seems to be a 'standard article,' to be used by all in the same manner and measure."

"Take artists like Nazimova and Carlotta Monterey" (the latter co-starring with Arnold Daly in "Voltaire"), continued the cosmetic lady; "your first impression of these artists is that they are exotics; creatures of delicacy and mystery. Their makeup is applied artfully. To them eye makeup is not a matter of eyelash beading. It is a matter of an intelligent blending of shadows.

"These artists know that a penciled brow is like an accented word—and so they take particular care that their brows convey just the right expression to accentuate their individual charm.

"Rouge should be applied with respect to the contour of the cheek. Too much on the cheek bones makes them prominent and gives the eyes a sunken appearance. Too much rouge

GOULDING'S

FURTHER HINTS ON THE ART OF MAKEUP—Continued

applied from the lower temples to the middle of the cheek often gives the effect of hollows.

"Then, further, many actresses seem to think that to beautify the lips with rouge means to vivify them, and the vivification oftentimes gives to an otherwise refined face an appearance of sensuality. Most every actress knows the secret of giving the lips a cupid bow appearance, but does every actress utilize that secret in a subtle way? Does she make sure that her lipstick and rouge are the same tint? Not always!

"The use of face powder is another much-abused art. We have the blonde with an ivory skin who uses a sepulcher-white powder and a glaring rouge; the brunette with a lily-white skin who uses 'rachel' powder; the semi-blonde who believes that pink powder suits her 'twixt-and-'tween skin and green-tinted hazel eyes, with the result that folks sitting in the first few rows of the orchestra wish they had chosen balcony seats. And yet the lavender powder, the ochre tint and yellow bronze tones that are so much in vogue with the Parisienne and a few leading women of the legitimate stage remain undiscovered by the vaudeville artistes.

"Yes, they study vocal culture, graceful steps and postures, take up fencing, choose the most becoming costumes, and then spoil the whole effect by an indiscriminate use of makeup," sighed the lady of the cosmetics.



The Play's the Thing

(By Daniel Frohman, theatrical magnate, at 82)



Audiences are more sophisticated now than they were in my younger days. There are now dramatic themes that would not have been tolerated years ago.

Drama reflects human nature in every age. Human nature is always the same—it is only the customs, costumes and social conditions that change.

Shakespeare touched the fundamentals of human nature with such sympathetic skill that most of his dramas live as sound and true reflections of thought and life of all humanity.

A play like "The School for Scandal," which faithfully reveals the foibles and weaknesses of human nature, endures; it is common to all ages.

Plays must appeal to the emotions, and they must appeal to the multitude. Women like emotion, men like character, and the masses like movement. If these three elements are combined you get a good play.

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Poetry Club of Winnipeg

The Poetry Club of Winnipeg, though recently organized, is not of sudden growth. The development of such an organization in Winnipeg has been in the minds of a group of poetry lovers through a period of years, and is the outcome of a continued interest in the study of poetry, and of a close observation of similar movements in England. It is proposed to carry out the work of the association under three main divisions, which will provide worthwhile activity of widely varied types to meet the several interests of the individual members. These three divisions are as follows:

- A. Monthly lecture meetings open to the entire membership.
- B. Study courses in small groups.
- C. Festivals of Spoken English.

A. Opening this season's lecture course, Professor Arthur Phelps will speak on "The Challenge of Poetry." Further lectures will embrace a wide range of subjects dealing with poetry and the allied arts.

B. The study groups, meeting, probably, twice a month, will vary in direction according to the literary bias of the group members. Suggested programmes of study will be supplied to the groups by the programme committee, and selected passages will be recommended for reading aloud or memorizing.

C. For several years, the movement in Poetry Festivals has been developing in England along very interesting lines. Outstanding in this connection are the names of John Masefield and Marjorie Gullan, who, working in different fields, have produced remarkably fine results. The rhythmic reading of poetry by large groups of school children in festival has attained a degree of beauty not easy to imagine until heard. It is interesting to learn that such group work has been remarkably successful among the children of the Bow district of London, where great sweetness of tone and purity of speech were developed by the festival programme study. It is found, moreover, that children are eager to take part in these festival programmes both in groups and in individual interpretation. While it is probable that the festivals will represent, for the most part, the work of children in classes under teachers, it is not unlikely that adult members from the study groups will develop an interest in Spoken Poetry which will find its natural expression in the festival programmes.

Is it surprising that, within the last few years, there has been an ever-increasing interest in the study of poetry? Surely not . . . In a period of material difficulty, when the need for revaluation of standards becomes evident, it is natural to turn from things to thoughts. The poetry of the past and of the present supplies that intellectual activity demanded consciously or subconsciously by the people of this generation. The immediate response made in Winnipeg to the announcement of the formation of a Poetry Club shows that this demand has been felt here and suggests rich cultural development as the work of the Club progresses.

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PRACTICAL HINTS ON THE CARE OF THE VIOLIN

The proper care of a violin is a simple matter, but one greatly neglected. No one appreciates the necessity of looking carefully after every detail of condition and adjustment of his instruments more than the experienced violinist. Too great care cannot be taken, and one is amply repaid for the results obtained.

An instrument should never be left out of its case when not in use; and extreme changes of temperature should be avoided. These are very prejudicial.

Damp is the greatest enemy of violins. Provide the instrument with a good case, and keep it well wrapped up. A large silk handkerchief or a silk bag is admirable.

Keep the instrument free from dust and dirt always; and the strings free from accumulations of resin. The latter is harmful, and greatly mars the appearance.

STRINGS.—Each violin requires strings of certain gauge to produce the best results. It is but reasonable if the pressure of the strings is not equally divided or balanced, unevenness of tone is bound to result; and in many cases some notes are practically impossible to bring out true and clear. Select your strings with care. Only the finest tested strings can be obtained from Goulding's.

BOWS.—Microscopic observation of the hair of the bow shows that it possesses minute teeth like a saw. With continuous use these teeth wear away and the hair becomes smooth. It no longer grasps the string and should be replaced with new hair at once.

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Pianists Note

It is as well, when practising scales and arpeggios, to vary the method of attack. They should sometimes be practised commencing with the highest note and finishing in the same position, as well as the more usual way of commencing with the lowest note. Other suggestions for occasional use are:

Practise very slowly and firmly.

Practise each hand separately.

Practise a "forte," "piano," "legato" and "staccato."

Practise grouping the notes in threes, fours and sixes with a slight accent on the first of each group.

Strings

Instrument	1	2	3	4	5	6	7
Violin	E	A	D	G	Thumb		
5 Banjo	D	B	G	C	G	Thumb	
6 Banjo	D	B	G	D	C	G	G
7 Banjo	D	B	G	D	C	G	
Guitar	E	B	G	D	A	E	
Mandoline	E	A	D	G			
Viola	A	D	G	C			
'Cello	A	D	G	C			
D. Bass	G	D	A				
Violin E		A				D	
same as		same as					
Banjo 2nd		Banjo 3rd					
Guitar 1st		Guitar 2nd			Guitar 3rd		
		Viola 1st			Viola 2nd		

Occasionally the sixth string on a six-string banjo is tuned to low "G."

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**DICTIONARY OF THE MOST IMPORTANT
MUSICAL TERMS**

- Accelerando.** With increasing speed.
- Adagio.** Slow.
- Ad libitum.** At pleasure.
- Affetto, con.; Affettuoso.** With passion, emotion, feeling.
- Agitato.** Agitated, restless.
- All', Alla.** Growing slower.
- Allargando.** Growing slower.
- Allegretto.** Quite lively; moderately fast.
- Allegretto.** Lively, brisk, rapid.
- Amore, con.; Amoroso.** Amorous; loving, fond.
- Andante.** Moderately slow.
- Andantino.** A little faster than Andante.
- Anima, con.; Animato.** With animation.
- Appassionato.** With passion.
- Assai.** Very.
- A tempo.** In the original time.
- Bravura.** Boldness, spirit, dash, brilliancy.
- Brio, con.; Briosso.** With fire and dash.
- Cadenza.** Passage or fantasia near the close of a composition.
- Cantabile; Cantando.** In a singing or vocal style.
- Coda.** A passage ending a movement.
- Con.** With.
- Crescendo (cresc.)** Swelling, increasing in power.
- Decrescendo (decresc.).** Decreasing in power.
- Dolce.** Sweet, soft, suave.
- Energico.** With energy and decision.
- Espressione, con.; Espressivo.** With expression.
- Finale.** The last movement.
- Fine.** End; close of a piece.
- Forte (f.).** Loud; strong.
- Fortissimo (ff.).** Very loud.
- Forzando (fz, sfz, sf).** Strongly accented.
- Fuoco, con.; Fuocoso.** With fire; fiery, spirited.
- Furioso, con; Furia.** Furiously, wildly.
- Gicoso; Giocosso.** Joyfully, gaily, merrily.
- Grandioso.** Majestically, pompously, loftily.
- Grave.** Slow and heavy.
- Grazia, con.; Grazioso.** Gracefully, elegantly.
- Istesso.** The same tempo.
- Largamente.** Largely, broadly.
- Larghetto.** Somewhat slow; not so slow as Largo.
- Legato.** Broad; smoothly connecting the notes.
- Lentamente.** Slowly.
- Lento.** Slow.
- L'istesso.** The same as Tempo.
- Maestoso.** Majestic, dignified.
- Marcato (marc.).** With emphasis.
- Marcia.** March; in march-style.
- Marziale.** In a martial style.
- Mezzo.** Half.
- Misterioso.** In a style suggestive of mystery.
- Moderato.** Moderate.
- Molto.** Much, very.
- Morendo.** Dying away. --- ----
- Mosso., "Moved."** Standing alone is the same as Con Moto.
- Moto.** Movement; Con Moto, with an animated movement.
- Obligato.** An obligato part is essential and cannot be omitted in a composition.
- Opus (Opp.).** Work; Op.
- Oratorio.** A sacred musical composition.
- Ossia.** Or; or else, indicates an alternative or facilitated reading or fingering of a passage.
- Passionato; Passion, con.** Passionately, fervently.
- Pastorale.** A pastoral; a soft rural movement.
- Ped.** Stands for Pedal.
- Pesante.** Heavy, ponderous; firm, vigorous.
- Piu.** More.
- Poco.** Little; poco a poco, little by little.

GOULDING'S

Pomposo. Pompously; in a majestic, dignified style.

Portamento. A smooth gliding from one tone to another.

Presto. Fast, rapid; faster than Allegro.

Primo. First; Tempo primo (Tempo I) in the first original tempo.

Quasi. As if; as it were.

Rallentando (rall). Growing slower and slower.

Recitativo. In piano playing calls for a crisp delivery of the melody; free in tempo and rhythm.

Religioso. In a religious, devotional style.

Risoluto. In a vigorous resolute, decided style.

Ritardando (rit.). Growing slower.

Ritenuto (riten.). At a slower rate of speed.

Rubato. "Robbed"; means to partly prolong some tones in a melody, while others are slightly shortened.

Scherzando; Scherzoso. In a playful manner; lightly.

Scherzo. A piece of vivacious movement.

Semplice; Semplicita, con. In simple, natural style.

Sensible. Sensitive.

Senza. Without.

Sforzando; Sforzato (sfz-sf.).

A direction to strongly accent a tone or chord.

Sonata. An instrumental composition in three or four movements.

Sonatina. A short sonata.

Sostenuto. Sustained, prolonged.

Sotto voce. In an undertone, subdued.

Spirito, con.; Spiritoso. With spirit, animation.

Staccato (stacc.). Detached, separated, disconnected.

Tempo. Rate of speed; time, movement.

Tenuto (ten.). Held, sustained.

Tranquillo. Quietly, calmly.

Tremolo; Tremolando. On the piano the rapid alternation of the tones of a chord.

Trillo. A trill; the even and rapid alternation of two tones a second apart.

Trio. A piece for three voices or instruments.

Troppo. Too much.

Tutto; Tutti (plural). All, whole; as *Tutta Forza*, with all power.

Un poco. A little.

Vivace; Vivo. Lively, animated, brisk.

MAJOR AND MINOR KEYS

Major Key	Signature	Relative Minor
C	None	A
F	One Flat	D
B Flat	Two Flats	G
E Flat	Three Flats	C
A Flat	Four Flats	F
D Flat	Five Flats	B Flat
G Flat	Six Flats	E Flat
C Flat	Seven Flats	A Flat
G	One Sharp	E
D	Two Sharps	B
A	Three Sharps	F Sharp
E	Four Sharps	C Sharp
B	Five Sharps	G Sharp
F Sharp	Six Sharps	D Sharp
C Sharp	Seven Sharps	A Sharp

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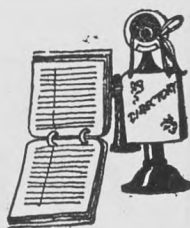
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Irwin, Lillian M.	144 Cathedral Avenue	54 580
Kennedy, Mrs. J. Taplin.....	261 Montrose Street	401 011
Lyon, Jos. J.	807 Mulvey Avenue.....	44 736
McDermid, Mrs. J J.....	10 205 Arlington Street...	35 779
MacKidd, Roline	495 Stradbroke Ave.	49 688
McLean, Gordon	150 Alfred Avenue	53 101
Rook, Mrs. Will	141 Sunnyside Boulevard, Woodhaven	61 202
Seale, Edris	228 River Avenue	43 413
Simons, Frank	323 Birks Building	95 012
Smythe, Mrs. E. Barton.....	506 Basswood Place	31 642
Vickers, A. Allan	111 Lansdowne Avenue...	56 397
Waterhouse School of Music,	307 Birks Bldg.....	96 737
Watson, Gordon P.....	689 Rathgar Avenue	49 064

CELLISTS:

Dolan, Jack	295 Selkirk Avenue	52 305
Mamott, Isaac	295 Selkirk Avenue	52 305
McConnell, Charlotte	430 Anderson Avenue	52 072
Waterhouse School of Music,	307 Birks Bldg.....	96 737
Zimmerman, Mrs. A. A.....	76 Smith Street	21 594

DANCERS:

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Norman School of Dancing..	Norman Hall	37 500
Welch, Lillian M., Studio.....	Odd Fellows' Hall	401 383

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CONDUCTORS:

Gibson, Ronald W.	710	Goulding Street	36 105
Hodges, J. T.	160	Glenwood Crescent...	501 280
Naylor, Bernard	31	Kennedy Street.....	22 434
Rutherford, W. George	272	Langside Street.....	31 015
Waterhouse, John	53	Furby Street.....	36 749

ORGANISTS:

Bancroft, H. Hugh	St. Matthew's Church.....	37 882
Gibson, Ronald W.	710 Goulding Street	36 105
Hagerty, Ida	262 Kitson Street	203 029
Hodges, J. T.	166 Glenwood Crescent...	501 280
Irwin, Lillian M.	144 Cathedral Avenue.....	54 580
Kennedy, Mrs. J. Taplin.....	261 Montrose St.	401 011
Sadler, Herbert J.	98 Ruby Street	30 184
Seale, Edris	228 River Avenue.....	43 413
Vickers, A. Allan.....	111 Lansdowne Avenue...	56 397

PIANISTS:

Archibald, Ella	The Baldwin, 205 Arlington Street....	35 779
Aubert, Helen	36 Roslyn Road	43 771
Bate, Phyllis	512 Devon Court	28 549
Boyd, Minnie A.	484 Wardlaw Avenue	46 085
Bryce, Maude K.	372 Assiniboine Avenue...	21 252
Briggs, Roberta	902 McMillan Ave.....	46 135
Cates, Muriel	203 Canora Street	31 739
Clare, Eva	207 Academy Road	45 078
Clarkson, Elsie	726 Furby Street	28 965
Doe, Marjorie	66 Waterloo Street	403 432
Dostert, Annette	215 Spence Street	34 606
Du Val, Corinne	701 Wolseley Ave.	37 025
Enright, Florence	131 Evanson Street.....	39 725
Ferguson, Beryl	1 The Roslyn	45 681
Forrest, J. Edward	793 North Drive, Fort Garry	49 185
Gibson, Ronald W.	710 Goulding Street	36 105
Hagerty, Ida	262 Kitson Street	203 029
Heaton, Leonard	30 Westgate	34 540
Hodges, J. T.....	166 Glenwood Crescent...	501 280
Holtby, Phyllis	184 Chestnut Street	34 840
Hurley, Alma	1124 Grosvenor Ave.	42 031
Irwin, Lillian M.	144 Cathedral Avenue.....	54 580
Isfeld, Mrs. Violet R.....	668 Alverstone Street.....	30 292
Jones, Gwendolyn	1208 Rosemount Avenue, Fort Garry	49 607
Lipkin, Esther Serkin	246 Salter Street	56 497
Macdowell, Louise	86 Balmoral Place	33 501
Martin, Fred M.	35 Sherbrook Street.....	38 782
Maxim, Natalia	1676 Arlington Street	
Morrison, Helen	88 Canora Street	39 991

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McDermid, Mrs. J.J.	10	205 Arlington Street....	35	779
Motley, Aileen	197	Langside Street.....	30	165
McLean, Gordon	150	Alfred Avenue.....	53	101
Naylor, Bernard	31	Kennedy Street	22	434
Parsons, Gwendoline	92	Edmonton Street	22	638
Robertson, Mary L.	92	Edmonton Street	22	638
Ruttan, Myrtle N.	17	Music and Arts Bldg..	25	506
Seale, Edris	228	River Avenue	43	413
Simons, Frank	323	Birks Bldg.....	95	012
Thorolfson, Frank	728	Beverley Street	26	513
Thomson, Norman	566	Ingersoll Street	38	106
Thomson, Wallace	566	Ingersoll Street	38	106
Topper, Beth	204	Dromore Avenue	41	606
Veysey, May	849	Wolseley Avenue.....	33	114
Vickers, A. Allan	111	Lansdowne Avenue...	56	397
Watson, Gordon P.	689	Rathgar Avenue	49	064
Wellband, Erma	224	Chestnut Street.....	33	546
Waterhouse School of Music,	307	Birks Bldg.	96	737

VIOLINISTS OPEN FOR ENGAGEMENTS:

Bach, John S.	611	Mountain Avenue.....		
Barnett, Mae	116	Martin Avenue.....	501	540
Bornoff, George	1360	Selkirk Avenue.....	59	119
Curtis, Lou	182	Cathedral Avenue	54	806
Diehl, Irene	252	Balfour Avenue	44	716
Johnston, Arnold	543	Victor Street	39	697
Linton, W. J.	34	Maryland Street	30	694
Lindsay, T. J.	37	Donald Street.....	26	004
Napady, Michael	1061	Manitoba Avenue...	59	119
Pomer, Anne	140	Selkirk Avenue	56	989
Rutherford, W. George.....	272	Langside Street.....	31	015
Simons, Frank	323	Birks Building	95	012
Soutter, James	246	Arlington Street	30	380
Zimmerman, Alfred A.....	76	Smith Street	21	594
Waterhouse School of Music,	307	Birks Building	96	737

VOCALISTS OPEN FOR ENGAGEMENTS:

SOPRANOS:

Brown, Lyla	287	Rosedale Avenue.....	42	168
Etsell, Mrs. E. T.....	606	McMillan Avenue.....	41	459
Hare, Mrs. D.	700	Goulding Street	30	236
Irwin, Olga A.	736	Goulding Street	31	740
Kelsey, Agnes	363	Cambridge Street.....	401	235
Lightcap, Winona	7	St. James Place	30	585
Newton, Gertrude	778	Warsaw Avenue.....	45	749
Olsen, Mrs. B. H.....	5	St. James Place.....	35	076
Pingle, Mrs. G.....	79	Scotia Street	54	234
Stratton, Frances K.....	162	Ruby Street	34	175
Whitehead, Mrs. Gladys.....	299	Woodlawn Street.....	62	405

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Monnington, Maybelle	8 55 Hargrave Street.....	840 352
Pavlova, Olga	603 Atlantic Avenue	

CONTRALTOS:

Boyd, Stella	705 Boyd Building	44 809
Fowler, Mrs. P. J.....	703 Wolseley Avenue.....	36 281
Lawson, May	504 Telfer Street	38 352
Scarth, Mrs. H. L.....	628 Minto Street	38 484

TENORS:

Anderson, W. H.	257½ Young Street.....	34 162
Cummings, Derald	129 Spence Street.....	31 252

BARITONES:

Farmer, Frank (Blind)	289 Wardlaw Avenue.....	46 083
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BASS-BARITONES:

Rook, Will	141 Sunnyside Boulevard, Woodhaven	61 202
Scarth, Harold L.	628 Minto Street	38 484
Spencer, Charles T.	227 Waverley Street	403 216

BASS:

Holland, William J	680 Simcoe Street	27 427
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Linton, Mrs. W. J.	84 Maryland Street	30 694
McPherson, Gretta	114 Walnut Street	36 810
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Allen, J. J.....	21 Inkster Blvd.....	53 332
Allen, S. H.....	241 Kilbride Avenue.....	58 966
Knott, J. R.....	"C" Harrow Apartments..	45 108

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SEVEN SHARPS			
C sharp major	Ut diese majeur	Do diesis maggiore	Cis dur.
A sharp minor	La diese mineur	La diesis minore	Ais moll.
FIVE SHARPS			
F sharp major	Fa diese majeur	Fa diesis maggiore	Fis dur.
D sharp minor	Re diese mineur	Re diesis minore	Dis moll.
SIX SHARPS			
B Major	Si majeur	Si maggiore	H dur.
B sharp minor	Sol diese mineur	Sol diesis minore	Gis moll.
FOUR SHARPS			
E major	Mi majeur	Mi maggiore	E dur.
C sharp minor	Ut diese mineur	Do diesis minore	Cis moll.
THREE SHARPS			
A major	La majeur	La maggiore	A dur.
F sharp minor	Fa diese mineur	Fa diesis minore	Fis moll.
TWO SHARPS			
D major	Re majeur	Re maggiore	D dur.
B minor	Si mineur	Si minore	H moll.
ONE SHARP			
G major	Sol majeur	Sol maggiore	G dur.
E minor	Mi mineur	Mi minore	E moll.
NO SIGNATURE			
C major	Ut majeur	Do maggiore	C dur.
A minor	La mineur	La minore	A moll.
ONE FLAT			
F major	Fa majeur	Fa maggiore	F dur.
D minor	Re mineur	Re minore	D moll.
TWO FLATS			
B flat major	Si bemol majeur	Si bemolle maggiore	B dur.
G minor	Sol Mineur	Sol minore	G moll.
THREE FLATS			
E flat major	Mi bemol majeur	Mi bemolle maggiore	Es dur.
C minor	Ut mineur	Do minore	C moll.
FOUR FLATS			
A flat major	La bemol majeur	La bemolle maggiore	As dur.
F minor	Fa mineur	Fa minore	F moll.
FIVE FLATS			
D flat major	Re bemol majeur	Re bemolle maggiore	Des dur.
B flat minor	Si bemol mineur	Si bemolle minore	B moll.
SIX FLATS			
G flat major	Sol bemol majeur	Sol bemolle maggiore	Ges dur.
E flat minor	Mi bemol mineur	Mi bemolle minore	Es moll.
SEVEN FLATS			
C flat major	Ut bemol majeur	Do bemolle maggiore	Ces dur.
A flat minor	La bemol mineur	La bemolle minore	As moll.

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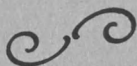
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